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The  
Morphology

in

Francesco Petrarca's Canzoniere

accompanied by

A general introduction & a critical glossary

by

Thomas M. Cate

1888.





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## Index & material noted

The numbers cited in the text refer to this index. When used in the preceding  
the numbers, the Canzoni are meant.

### 1. Canzoni

1. Nel bel tempo della prima sera
  2. Verdi panni, sanguigni, occisi operai
  3. Si è debile il filo a cui s'attene
  4. Nella stagione che si vuol rapidi vedeva
  5. Lasse onni, ch'è non so in qual parte pieghi
  6. Perché la vita è breve
  7. Gentil mia Donna, i' veggio
  8. Poi che per meo destino
  9. Mai non vo' più cantar con l'io, salva.
- (This is the incomprehensible canzoni)
10. Se l'è pensier che mi strugge
  11. Chiare, fresche e dolci acque



12. In quella parte del tempo mi spremea  
13. Di pensier in pensier, di mente in oment  
14. Qual più diversa e nova  
15. S'è l'ho dissi mai, ch'è vengo in odio a quella  
16. Ben mi credea passar mio tempo omai  
17. I'vo pensando, e nel pensier m'assale  
18. Che debbo io far? che mi consigli, Amor?  
19. Amor, di cui ch'è torna al gregge antico  
20. Standomi un giorno, solo, alla finestra  
21. Tacito, m'infama, e tace non adopero  
22. Folla dalla fontana di mia vita  
23. Quando il soave mio fido conforte  
24. Quell'antico mio dolce empio signore  
25. Vergine bella, che di sol vestita  
26. Aspettata in cuor, brata e bella  
27. Spirto gentil che qu'è membra oggi  
28. Una donna più bella assai  
che l'ho sol  
29. Italia mia, benchè l'ho parlar  
sia intorno





## 2. Fessine

1. A qualunque animale alberga in terra
2. Alla dolce ombra delle belle fessine
3. Anzi tre di' creata era alma in parte
4. Chi è formato di menar sua vita
5. Perceder donna sotto il verde lauro
6. L'aere gravato, e l'importuna nebbia
7. Là ver l'aurora, che sì dolce l'aura
8. Mia benigna fortuna e' l'riverito
9. Non ha tanti animali il mar fra l'onde

## 3. Ballate

1. Amor quando fioria
2. Di tempo in tempo mi si fa men dura
3. Lassare il velo o per sole o per ombra
4. Occhi miei lassi, mentre ch'io vi giro
5. Perchè quel che mi taceva, m'è



*Amor, p. 1*

6. Quel poco ch'io pensai che fosse spento  
7. Togliendo gli occhi al mio novo colore

#### 14. Madrigali

1. Non al suo amante più Diana piacque.  
2. Non a celata soma l'arce accorta  
3. Or vedi, Amor, che giovinetta donna  
4. Quel al viso d'amor, portava un'gra





# Introduction

A critical examination of the Canzone, Arte, Ballate, and Madrigali of Francesco Petrarca, and the preparation of a special glossary, to the same, present certain considerations of considerable interest. It must always remain a matter of regret to the scientific student of Philology as well as to the student of literature, that the range of subjects handled by the poet is of so exceedingly limited a character. The poet makes any profound concerning his vocabulary and style, especially the former, difficult. It would not indeed be reasonable to expect the same varied wealth of material, <sup>as that</sup> offered in the pages of the "Divina Commedia".



the great *spino-ranarum*, but even from the point of view of a far narrower range the material offered us by Petrarch is not in point of variety. After we have accepted the three well known political or, more correctly, patriotic canzoni beginning: "Sperte guidate che guidate m'andate v'gi", "Stale mie, tenete il pastorale m'andate", and, "O, arpe stata in cu il, beate bella", that is, the canzoni to Cola di Rienzi, "au grad d' Italia", and to Giacomo Colonna, with the great "Canzone alla Vergine", commencing: "Vergine bella, che di sol vestita", and sundry less compositions here and there; after these have been accepted we find the poetry of Petrarch to be essentially, and in the vast majority of cases, the poetry of love and that an almost exclusively one strain, namely one of disappointment and regret.



"Trionfi", which are properly "poemi filosofici", are to a great extent occupied with the all-pervading theme as to justify the inclusion of them with the great bulk of the poetry. The "Trionfo d'Amore" is of course entirely occupied with the usual subject, the "Trionfo della Castità", and "della Morte", very largely so, especially the latter; while the "Trionfo della Fama", and "del Tempo", and "della Divinità", we are so fortunate as to find material of another order, although we find anon the poet rings the changes for his more favored theme. The "Sestina", "Ballate" and "Madrigali", are exclusively occupied with the love plants of our author and the bulk of the sonnets, some 320 in number, are similar in character. In considering, then, the character of Petrarca's *canzoniere*, he appears to be





essential that the comparative limitation of range be kept in mind.

Regarded from the point of view of both literature and language the fact is in all respects to be regretted. The poet is clearly at his best when he has been so happy, as, for a moment, to lose sight of himself and of his love. Nowhere is his language freer and more vigorous, his thought and imagery more striking, and the poetry a down more marked and improving than at the time, when he has been above the consciousness of his woes. The "Canaanite Virgin", already referred to, is, undoubtedly, one of the finest religious poems in existence, is an example of this on the religious side, and instances of another order may be found in the *Patience*, the prototype of a long line of similar



compositions which were to find the cul-  
-minating expression five centuries later  
in the "gratuit of Leopardi's odes," "Halia  
mea! vedo le mura e gli archi". Our  
regret is not that Petrarch did not write  
more but that he wrote so little of the  
more desirable kind, that so much time  
and genius were expended in the production  
of poems which are in a large number  
of cases little more than a repetition of  
somewhat narrow subjective experiences.

Such is the  
fact and it is one which can be perfectly  
well explained. The status of the Italian  
language in the time of Petrarch was  
one of considerable uncertainty. It had  
not yet finally and definitively taken  
up an honorable position among the  
cultivated of the country. Dante, with  
a courage and a far-sightedness





are not the least of his titles to fame, had, already four years before the birth of our poet (1304), commenced the composition of the "Divina Commedia" in the vulgar tongue; and Guido Cavalcanti and Gino da Pistoia and others had committed their works, comparatively so all indeed, to the same tongue; still the language was not entirely understood by scholars. Petrarch certainly failed to realize the meaning of the development of the people's speech, beside which his strongly humanistic tendencies brought him ever nearer and nearer to the classic models. How can we fairly be surprised that the first great lament should regard the speech of the masses around him with but a moderate degree of favor? ~~And~~ "Then" <sup>at last</sup> his taste came modified with advancing years.



for at his death in 1374 he seems to  
have been more than ever strongly attached  
to the classic writers and among them  
chiefly Cicero, Seneca, and Vergil.  
The contempt which appears always to  
have existed within him for the more  
characteristic occupations of the Middle  
Ages, Astrology, the study of medicine  
as introduced by the Arabs, Alchemy,  
and above all Scholasticism, went  
on increasing in the later years of his  
life. The "Epistolae seniles" and "Famili-  
-ares" contain frequent expressions of  
his ideas on these subjects. Cicero only  
became to him the highest expression of  
intellectual and literary power and his  
most earnest literary struggles were  
those he made in endeavoring to approach  
the excellence of his model (cf. "Epistolae  
Familiars" XII. 10; and "Seniles" XII. 1. "Fa-



folios XII. 8, and XXIV. 12). As a remarkable  
example of Petrarca's attitude of mind  
may be mentioned the fact that when  
Boccaccio sent him a copy of the "*Fi-  
-ra Commedia*" he seemed to treat the  
form somewhat patronizingly, unable  
apparently to realize the suitability of  
the vernacular to a great literary under-  
taking.

The Italian language was, no  
doubt, little more to Petrarca than a use-  
ful medium for the conduct of every-  
day life and for purposes of association  
with the ordinary individuals about him.  
What he considered worthiest and best  
was to be expressed in the old classic  
tongue, and for him doubtless a per-  
fection of hexameters in the epic "*Africa*,"  
or one of his native tragedies would out-  
weigh the whole of the "*Canzoniere*."



Portico, has received the German and the Italian poems which are often really nothing more than the expression of a passing mood or fancy, written, simply, as a means for obtaining mental relief and upon which he himself placed probably, but little weight, have become the lasting monument while the Latin writings, numerous and excellent of them though they be, are unknown except to the special student of literary history.

And then are the reasons which sufficiently account for the fact of the comparative limitations of Petrarca's material in point of variety. In any judgments or conclusions which may be made concerning the poet, it is essential that this point be kept in mind.

Perhaps the leading thought suggested by a careful reading





nature of the "Gangneise" is the reasonable  
 degree of the regularity, in the forms and  
 combinations of the language already at-  
 tained and the advance effected in the  
 learned upon the writings of Dante (1265-  
 1321), and his contemporaries and fore-  
 runners Brunetto Latini (died 1294),  
 Guido Cavalcanti (1265-1300), Cino  
 da Pistoia (1270-1337), and others.  
 It would not of course be proper to  
 institute a comparison, in this respect  
 between the work of the great Master  
 and our author without taking into con-  
 sideration the altogether different char-  
 acter of their works. The vast range  
 of subjects treated by the greater poet,  
 the universal range it may be said;  
 the elevated and continuously soaring  
 strain, the endeavor to treat subjects  
 which make constant draughts upon the



powers and resources, and, what is of  
 immense importance in inquiries of this  
 kind, the peculiarly trying nature of the  
 simplification he adopted, the "Lingua Romana";  
 all these considerations would sufficiently  
 account for the more archaic and generally  
 less regular forms which are so familiar  
 in the "Lingua Commedia", and which  
 occur indeed but much less frequently  
 in Petrarca's "Canzoniere", much less  
 so than the comparatively short time  
 elapsing between the two poets would  
 lead us to expect. There we then to confine  
 our observations to the "Lingua Commedia"  
 alone on the one hand and to the "Canzoniere"  
 on the other it might be possible, though  
 still very doubtful, to accept the above-  
 mentioned facts as a satisfactory expla-  
 nation of the differences indicated. If  
 however we descend to a lower plane



of Dante's works is still more the  
 difference, though less pronounced, to  
 exist. Taking the works of Dante which,  
 in a large part, most agree, resembles  
 in spirit and, as to the poetical part,  
 in form the *"Canzoniere"*, <sup>or *Il Libro*</sup> namely the  
*"Vita Nuova"*, <sup>and the *Canzoniere*</sup> we find the differences  
 as to regularity, or otherwise of form  
 and construction to exist and that some-  
 times, in a marked degree. As examples  
 may be mentioned the Ballata commencing  
*"Ballata, io vo' che tu ritrovi  
 Amore,"* or the Canzone, *"Tanto, ch'io  
 intelletto d'amore,"* or the *"Donna prima  
 e di novella età"*, as well as in the  
 sonnets scattered throughout the work.  
 Now in the prose, for similar reasons, less  
 interesting, where the points most deserving  
 attention are peculiarities of construction  
 observations of the same kind would be



true concerning Dante's "Canzoniere", where, however, it is necessary to make a certain allowance for the influence of the troubadour poets which was so strong in Italy in the 13<sup>th</sup> century, and which is manifest in the earlier of Dante's poems. Allowing for this however we see much in the "Canzoniere" which requires attentive study both in account of form and vocabulary as well as construction; witness certain of the sonnets and canzoni "spettacoli alla vita nuova". The canzoni form the "Canzoniere" also require a careful study to secure a thorough understanding and appreciation of their contents. They are too involved to admit of an easy comprehension, besides which we have again to remark the comparative variability of the forms and the more frequent use of terms now obsolete in the language.





Attention may also be called to the "Pome-  
Varie". In the Counts we naturally ex-  
pect and find more regularity.

Turning  
now to the 'Canyonieri' of Petrarca we  
cannot fail to be struck with the  
greater comparative regularity to which  
we have alluded. The celebrated ninth  
canyon commencing: "Ma non vo' più  
cantar com'io soliva", the incomprehensi-  
-bility of which has caused so much dis-  
-cussion and which, in spite of the various  
suggestions and assimulations of Bembo,  
Castelvetro, Lilio, and others, still remain  
entirely incomprehensible, is now reported  
as having been purposely made so by the  
poet and need not therefore enter into  
our considerations here. It may be said  
in passing that it would seem utterly  
impossible to escape the conclusion that



the poet was premeditatedly obscure. As to  
the remaining poems it is tolerably safe to  
say, that all difficulties which may arise,  
or nearly all ~~of~~ ~~the~~, are owing to some  
inherent obscurity of thought, some  
highly involved idea, or elaborate  
simile, or series of similes. The influence  
of the Petrarchal poets still strong  
in Italy in the fourteenth century, though  
less so than in the thirteenth, is manifest  
in very many of the Sonnetti and  
Canzoni, and the result has not, of course,  
been such as to render the thought or  
the style the clearest.

Apart then from  
these influences and the frequently involved  
and obscure character of the thought  
and imagery just referred to, it is  
but seldom that any special difficulty  
is found in Petrarch in the manner



construction, while his variations in the use of forms and the peculiarities and declensions of his vocabulary are less than is the case with those we have mentioned.

We have less occasion to observe that Petrarch is nowhere more powerful or more satisfactory as a poet than upon the occasions when the subjective element is entirely, or almost entirely, wanting, when he has been able, if but for a moment, to cast off the burden of his sorrows and to lose his otherwise ever-present self-consciousness. It is interesting to note that identically the same remark may be made concerning the more technical side of his writings: the construction, the vocabulary, the forms. Nowhere are these less irregular, less involved, or otherwise than in the



party of the more objective kind to which  
 reference has been made. As striking ex-  
 amples may be mentioned the already ci-  
 ted canzone commencing: "U' deputata  
 in ciel, brata e bella", written as an  
 invocation to Giacomo Colonna in  
 order to rouse him to second the under-  
 taking of the King of France against the  
 Saracens, or the still more vigorous and  
 inspiring poem addressed to the  
 Duke of Burgundy, or, turning to a some-  
 what different class, the canzone com-  
 mencing "U' a donna più bella e più  
 ch'el sole", and others of a similar  
 character. In some of them ~~at least~~  
 we come across whole passages where  
 scarcely any alliteration would be re-  
 quired to make them pass, in form  
 at least, for the work of a nineteenth  
 century poet. The embelished up-





Giosuè Carducci, or Ugo Foscolo, or Leopardi, may be compared for such a  
 sight for working as clear and straight  
 forward as <sup>we commonly</sup> ~~much~~ that we find in  
 Petrarca in the portions of his poems.  
 This is a remarkable example, and one which  
 only the Italian literature and language  
 could offer us, of an author, after a  
 lapse of more than five centuries, being  
 read, but for psychological diffi-  
 -culties, with such comparative ease.

An  
 examination of Petrarca's poetry in its  
 varied places shows that the greater the  
 obscurity or artificiality of the thought,  
 the greater are the obscurity and the  
 difficulty of the construction and the  
 inequalities and peculiarities of the  
 expression and vocabulary.

Carducci



of the variations of usage in the vocabulary of Petrarch as compared with that of Dante and of modern times we present here certain cases arranged under three heads. First: Cases showing difference of usage between Petrarch and Dante. Second: Cases showing difference of usage between Petrarch and modern times; and Third: Cases where Dante and Petrarch agree but where their usage is different from that of modern times.

First: Cases showing difference of usage between Petrarch and Dante:

Adombra; by Petrarch in sense of to paint, to picture 13, 48; by Dante in primary sense of to shade, to involve. *Purgatorio* 31, 144

Attempts. Petr. 3 delay, I wait 3, 16 *Lettere* 20



*Attraversare*; P. to place itself between, si-  
frappere. Dante; in usual sense to cross,  
pass over, lie across &c. Inf. 25, 81. 31, 9.

*Avanzare*; cf. glossary beneath for *Pitarch*.  
Dante has more usual meanings. & twice  
it means to surpass Inf. 22, 128. Purg. 13, 24.

*Coccare*; P. to pain, burn, distress 1, 64. S.  
simply to cook, to burn Inf. 16, 49. Purg. 9, 32.

*Contraddire*; P. to prevent 26, 107. D. to contradict; Purg.  
17, 129. of disputed passage Purg. 23, 49.

*Costoro*; P. law, habit, custom, & 50. D. in  
general sense of "a course", ~~for~~ *for* ~~to~~ *to* ~~be~~ *be* ~~come~~ *come*.

*Curar*; P. to administer ~~to~~, to take care of  
24, 32. In D. used with "di". Inf. 2, 125.

*Lamino*; P. blame, fault; 1, 100. D. the usual sense;

*Discevo*; P. 11, 32. The form does not occur in  
Dante who has *discevro* Purg. 20, 146.

*Lectine*; P. design, object, intention.

*Devoti*; P. in pious sense; loved with ~~devotion~~ *devotion*.  
D. has the more usual meaning only.



- Figura; P. deportment, demeanour, conduct 1, 48. L.  
figure, appearance, semblance;  
Giv; P. only, uses it twice for andare. 8, 39. 15, 39.  
Lo of very common occurrence in Dante.  
Imprese; (Impresario) P. suffer, experience 8, 55.  
L. D. means introductory, commencing  
Mere; P. meaning: fully, companion. 27, 106. 15, 47  
L. tag, same, meaning of reward  
Merito; P. reward, recompense. 24, 117. <sup>admir</sup> Dante.  
Ognato; P. persons, early 24, 17. Dante, Dante,  
judicial? of person & circumstance.  
Pardone; P. pity, compassion 1, 37. Dante:  
pardon & indulgence only. Long. 1, 42. 5, 1. 1.  
Preste; P. not fully formed 21, 84. L. the most usual  
meanings; also "solicito" 4. L. 2, 117.  
Reo (rio); P. sad, painful, unhappy 15, 3. 6, 22. L.  
L. similar meanings occur 2 or 3 times, but  
generally mean: guilty, bad 4.  
Segnato; P. meaning "frequ. ved." Usual <sup>small</sup> only in 8.





Second: Cases showing difference of usage between  
 Ancient and modern times.

For these we refer to the accompanying glossary.  
 No examples however may be mentioned such as:  
 Affetto, Altronde, Anagloro, Attempo,  
 Beanyore, Calle, Contorno, Cresso, Des-  
 tempo, Divulgare, Elapso, Fortifera,  
 Guidardon, Incapso, Riscaldare, &c.

Third: Cases in which Dante and Petrarca  
 agree but where their usage is different  
 from that of modern times. For Petrarch's  
 meanings, v. glossary.

Agogni; P. 24, 10 (v. Glossary), Dante Inf. 6, 28, 26, 7.  
 Adipso; P. 21, 1. of Dante. Inf. 26, 5-8.  
 Contesta; P. 36, 16 D. Paradiso 19, 35.  
 Delira; P. 2, 13. D. " 1, 100.  
 Frutta; P. 19, 103. Dante Inferno 1, 105, 11, 20.  
 Fornire; P. 3, 15, 44. Dante Paradiso 14, 100.



Ferre; P. 2, 10. Dante Inferno XIII 110 Par. 29, 18.  
 Gradine; P. 39, 41. Dante Paradiso VI 139  
 Immago; P. 1, 167. Dante Inf. XX 123. Par XX 46.  
 Leggibile; P. 17, 96 Dante Purgatorio XL 61  
 Lento; P. 27, 112. Dante Paradiso XIII 113.  
 Parre; P. 27, 88. Dante Inf. 1, 26. 8, 190. 780. 13, 126.  
 Peccare; P. 5, 1 Dante Inferno 5, 49 10, 45  
 Vergare; P. 7, 48 Dante Purgatorio XXVI 64

We have had occasion above to <sup>remark</sup> the especially strong influence of the Latin language and literature upon Petrarca and though this is made evident in the pages of the Canzoniere it has been affected his style and vocabulary than might have been expected. His influence is seen mostly in the orthography of certain words, in the use of the Latin vowel in place of its Italian equivalent, and



in the use of a certain number (not  
however large) of pure Latinisms. These  
have been noted in their respective places in the  
Morphology and Glossary.

The Morphology and Glossary, which follow, have  
been compiled with a view to noting any  
form or meaning showing a difference from,  
or modification of, the modern usage. They  
will both be found to contain ~~many~~ words and  
forms which though for some reason irregular or  
peculiar are still entirely familiar and  
common. It has, however, been thought better  
to note them in order to give a more exact  
presentation of the author's position, relative  
to the history of the development of the language.



Morphology

in the

Canyon, Festine, Ballate,

and Modrigali

of

Francesco Petrarca





# Articles

## Lexinite

Form used are Sing. Mas. il. l'. U. lo  
 (before consonant, as lo  
 mas 21, 11. lo cor 8, 7. lo  
 mio 10, 39. lo suo 18, 10. lo  
 loro 14, 2. loro in all)

" Fem. la. l'

Plur. Mas. i. gli gl'. li li  
 scegli 14, 2. li strati 16,  
 li. li fuora 21, 10. l'  
 (for l' but before the chi  
 as "ch' l' miei 15, 3. 29, 4.  
 "el' l' seguaci 9, 43. "ch' l'  
 pel' l' grimi 21, 19)

" Form. Before consonant, " l'  
 Before vowels, al. a. e.



usually, *di*; however in  
modern usage, of. Similar struc-  
ture of demonstrative adjectives  
and adjectives.

### Terms contracted with prepositions

Sing. mas. nel, nell'. del, dall'.  
del, dell'. al, all', allo.  
col, col. dello.

„ Fem. nella, nell'. alla, all'.  
dalla. della, dell'.

Plural mas. ai, a', agli. di, degli.  
dai, da', dagli. ne', negli.  
co', coi. dalli (= dagli)  
nell' (= negli), nelli = ss.

„ Fem. all', alle. dell', nelle.  
nell', delle. dalli

Contractions are not made with "essi"



(Sept 26, 87 with change of meaning) as  
with "pes" (With "pr" they don't occur  
in Livina Commedia. of Sh. yet the "Laut-  
in Hispania" in Laut's "Liv. & Commedia"  
11.12)

## Indefinites

Mas. un, uno (before Sinfoniam);  
Fem. una, un'

## Substantives

### Changes of Declension.

"Those which have occurred in the language  
are already effected as seen in the following  
examples. There is nothing to remark; but  
see under "Double forms," below.

From 1<sup>st</sup> to 2<sup>nd</sup> Smalto < Smaltina (!) 1.15



Form 1<sup>st</sup> to 3<sup>rd</sup> *pruina* & *pruina*, 10, 1.

" 2<sup>nd</sup> to 1<sup>st</sup> *gicia* 11, 41. *spoglio* 16, 71. *novella*  
24, 41. *Sera* 1, 31. *insogna* 11, 1.

" 2<sup>nd</sup> to 3<sup>rd</sup> *stilo* 25, 127. *male* 11, 40. *martina*  
23, 24.

" 3<sup>rd</sup> to 1<sup>st</sup> *Koda* 1, 45. *pana* 15, 7. *priva-*  
*-vera* 16, 47. *S3*, 6. *Ghiana* 14, 23.  
*rosta* 18, 82. *redia* 22, 59. *scotja*  
*if* & *if corticem* 1, 20 &c.

" 3<sup>rd</sup> to 1<sup>st</sup> *Carac* 17, 11. *Hiacine* 1, 13 &c.  
*prece* 17, 11 &c.

## Double Forms

*doglia* and *duol* 3; 78, 72. (forms in much  
the more frequent longer forms *in-tate*, *-tade*,  
are much preferred to the shorter *in-tà*, &c.  
*qualtate*, *libertate*, *pietate*, *cittadi*,  
*belate*, *onorate*; sometimes the 3 forms are  
used as: "*clà*", "*tate*", "*belate*" — *Torre*  
and *tembra* 1, 60, 15, 16, 57, 28, 61. 13 37.









ciglia 21, 53. Ginocchia 25, 634: Mura

27, 294. Quadrella 15, 10. Strega 25, 11.

ingate ella : di 25, 19. Homini 3, 27. Lici. pic 28, 1000. pic 28  
: 5, 33. Lici. pic 4, 58.

## Sender

Almost all the changes which have occurred  
are already expected; as il co. turne 7, 44, 44.

Fin is mass. 1, 31. 7, 8. and form. B 4, 13.

Salce is form. 1, 48. ali (wings) for ale 3, 30.

alce is mass 24, 24. La finice 14, 15. Fantar

-ma notturno 24, 131. pianeta is mas. 4, 30 as

in Dante "Inferno" 1, 14. Calle is mas. 29, 102.

The building of finice is sometimes for some purpose  
(e.g. percozza 1, 33) is very frequent but calls  
for no remark



# Pronouns

## Personal

### Conjunctive Sing. 1<sup>st</sup> pers.

Acc. mi. m' (regularly). me (occasionally)  
14 times

Dative. mi. m' (do). me (do)  
3 times

### 2<sup>nd</sup> pers.

Acc. ti. t' (regularly). te (very rare)

Dative ti. t'. (do).

### 3<sup>rd</sup> pers. mas.

Acc. lo (most unusual, 196) il 6, 13. 'l 2, 17.

L' 24, 118. lui trenni 24, 86.

Dative L' 24, 118. li 24, 146 (1 case m. L.)

gli 24, 102

### 3<sup>rd</sup> pers. fem.

Acc. la. l'. a smelter v'g. nel ce la 13, 11

Dat. le. l'



Plural 1<sup>st</sup> Pers.

Acc. ne . ci .

Dat. ne . ci .

2<sup>d</sup> Pers.

Acc. vi . v' .

Dat. vi . v' .

3<sup>d</sup> Pers. mas.

Acc. li . gli . 8, 57. (8 caudo)

Dat. loro

Gen.

acc. li . li .

Disjunctive

Sing. 1<sup>st</sup> Pers.

Nom. io . e .

acc. me

Propos. acc. me . me .

2<sup>d</sup> Pers

Nom. tu

Propos. acc. ti

3<sup>d</sup> Pers. mas.





nom. e<sup>1</sup> 19, 20. ci 10, 904 frequent. il 20, 113

but usually, egli. Egli usually, possess

Lat. 4<sup>th</sup> lei

Gen. nom. ella

acc. lei.

Lat. 4<sup>th</sup> lei. cosa. "cousella" 15, 59.

Plural 1<sup>st</sup> Pers.

Prop. case noi

2<sup>nd</sup> Pers.

Prop. case voi

Nom. case voi

3<sup>rd</sup> Pers.

Nom. ei

Prop. case loro.

## Reflexives

Conj. Se fa si is not infrequent, 21, 100<sup>th</sup>. (or also under Reflexive verbs. 3<sup>rd</sup> is punctive form is regularly ps. Note use of "se" for "con" lei (on account of r. h. pro), 18, 52.



NC, ci. of these forms, "NC" is almost invariable, preferred, but S. 1, 32. 15, 38.

Compounded forms of direct and indirect object  
are regular

There is perfect freedom in regard to the position of comparative personal pronouns before and after verb. The enumerations of the cases show that there are as many examples of one usage as of the other: all parts of the verb, personal and indefinite enjoy the same freedom. When the verb has two objects an indirect and direct they usually precede but cases are not rare in which they follow it. Doubling of initial consonant of <sup>emphatic</sup> pronoun after accented syllable does not always obtain 19, 60. Freedom also as to whether comparative pronouns are joined to the finite verb or to the infinitive dependent upon it. Further, there is freedom in the order of comparative pronouns, usually the indirect



other, i.e. indirect object does not change  
gender. "quella che" le m'involta 13, 41

## Interrogative.

Chi . who?      che . what?

qual (for che) in indefinite sense 5, 14.

Mas. pl. qua'. 26, 44.

Fem. pl. quai 26, 44.

## Relatives

Chi for che 4, 56 (8 times.)

Lo qual (for il quale) 26, 11. Qual = cioè che 2, 27.

che & chi for il (la) quale 6, 63. 29, 120.

in oblique cases. for cui is frequent 19, 75 &.

Acc. cui. Dat. cui (without preposition)

Ann. pl. le qua 2, 7, 9. 14, 24.

Note use of "qual" = in which, in which 2, 31.

Chi used for dative without preposition 28, 106

## Demonstratives

Adjective: Sing. Mas. questo 26, 11 (1st.). Ann. Seta 2, 25



Mass. Pl. que' 3, 30 qui. Proc. 1816 26, 53.

Proven.

Mass. sing. questi 13, 12 (5 times).

Lei, li; used for colui, colui 3, 10, 7, 254.

Costui per allig. case without prep. 24, 10.

## Possessives.

Entire freedom in using or omitting a title with possessive adjective (most cases of latter). — Modern rule of no article with possessive adjective before substantives expressing family relationships not strictly followed, but usually is 25, 24, 30.

## Indefinites

Qualche, used with plural. "qualche  
verdi boschi" S. 9, 32. — for  
"qualunque" 24, 67.

Dual for qualunque 11, 1 (5 times); for  
qualche 3, 67. — meaning.





Qual, "come quella etc", 15, 27 (note  
also 2, 37) — "qual . . . qual" =  
one . . . another 11, 46 & seq.

Altri as direct object frequent 1, 88. As  
finitive, <sup>to define</sup> without prep. frequent but also  
d'altri 3, 78.

Nulla, indefinite pronoun 7, 47, ~~and others~~

Anche, anche. Anche feminine plural 1, 97

Chi; in sense of "if any one" 11, 91.

## Prepositions

Frequent use of simple prepositions alone that  
our language rather favors use of same  
word as adverb with a preposition.

Innanzi 28, 8. 22, 58. lungo 1, 61. fuor  
11, 76. entro 17, 57. mezzo 26, 11. also  
6, 77. 17, 98. 3, 44.



# Verbs

## Archaic Terms

essere. sia (= sii, 2<sup>nd</sup> pers. sing. imperative) 6, 118.  
sia (= sii, 2<sup>nd</sup> pers. sing. pres. subj.) 25, 60, 3, 10.  
siano (= siano) 3, 72, 77. 29, 4.  
Sia (= fureno) 7, 33 & 4, pres. great.  
Sora & Sorau (for parebbe, -ero) 2, 56, 108.  
Saria for parebbe 24, 116.  
fia for sarà in frequent, also  
fian & paranno 14, 44. (one case  
of sia for 1<sup>st</sup> pers. sing. of future)

avere. ave (= ha) 2, 58 (2 times). aggio (for ho) 2, 1.  
l'avevo — avere (= abbiamo) 18, 16.  
aggia (for abbia) 11, 7. 1, 29, 53.  
ava & avano du assieme a  
the fuller forms. avian & avia  
for avebbe, had - ch'avebbe & ch'avia.



avrebbe (fer-ebbero) 23, 27. Avanti  
fer che tu avessi! 11, 87. v. inglossare  
under H.

Dovere. doria federebbe 23, 21 doria  
fer-ebbero 3, 81. dei fer dei 15, 81  
dovessi fer dovessi 24, 24.

Potere Potè spuntò fer può 8, 26, 77. 25, 131.  
Parsi fer puri 25, 106. promi fer  
mi puri 19, 60. Poria fer potrei 8,  
61. 15, 116. fer potrebbe 18, 19, frequent.  
passando 21, 36. 3, 31. Potè fer  
potè (Pot. 3 sing) 24, 131. 1, 87

Irregular and irregular forms of primary verbs  
v. in glossary under: Accendere, As-  
-condere, Assalire, cadere, chiedere,  
disparere, dare, morire, perdere,  
<sup>uschiare</sup> sottrarre, sparare, trovare



Agglire, tremere, volare, volare.

### Mixture of Conjugations

The changes which have been made in the language are also effected; there are no cases calling for remark.

### Flexional Endings

Present Indicative. 2<sup>nd</sup> sing. pres. has -e for -i, but usually for shipment, 39. 23, 38.

" Imperative. 1<sup>st</sup> sing. has in 1<sup>st</sup> conjugation -e for -i 10, 37. 8, 42 17, 46. <sup>29, 63</sup> do do for 2<sup>nd</sup> pers & 3<sup>rd</sup> person sing 25, 52. (do very frequent for 3<sup>rd</sup> person)

3<sup>rd</sup> pers. has resolve for resolve. note use of plural in this case 12, 51 <sup>24, 72</sup>  
" Imperative 3<sup>rd</sup> sing (is sub.) has also -e for -i

Imperfect Indicative. The shorter forms





-ea, -eau, -ei, -ia, for -eva, -evan, -evi,  
-eva are as common as the fuller  
forms

-ia, for -ea (-eva) in *credia* 8, 16. *rogia*

16, 11.

Imperfect Subjunctive *essin* for -*essis*. *adolecissin*, 78

Is also regularly used as optative 8, 10. 23, 36. 51, 39.

## Verbs

The following forms may be noted. But  
see Pages 45-46 and the Glossary for full  
treatment of archaic and irregular forms.

3<sup>rd</sup> sing. *diide*; *die'*; and *diè* are used;

1, 22. 22, 18. Plural; *diides* 4, 33.

*volere* has *volae*, *volae* generally and  
also *valli* 4, 63.

*apprise* and *oprese* (*apprise*) 1, 42. 2, 22.

11, 11. 21, 69

*Ricovrese* (*ricoprise*) 11, P. 28, 28.

Scous, 12.

*Dispare* and *parve* (*disparise*)

1, 114. 115.

*Soffrese* (*soffrise*) 2, 8, 10. 2, 15.

*Acense* (*acendese*) 1, 141. 6, 89.



Remanes (rimanes) 7, 45.

Perfect in stem vowel + o are: 3<sup>rd</sup> sing.

partic 20, 41. Morio 9, 20. fuggio 16, 34.

poter 24, 102. 1, 58.

omission of -ono termination 3 plural var, common

-en for -ero in 3<sup>rd</sup> pl. <sup>part</sup>Indic. 3 pl. suff. subj,  
and in conditional. frequen 5, 5.

addition 8, 8. Andite 23, 47.

## Conditional

-ben for -ber in avschben 23, 27

-ia form of conditional is common;  
perderia 12, 48. deria 13, 13 (v.  
also under 'archaic forms')

## Past Participles

Lat Mitt avere they often appear, with direct

object whether it precedes or follows; 25

16, 25, 27. 25, 86. 26, 102. 25, 92. 12, 93.

With essere, agreement is with verine ones,



but note: "persone da cui si trale  
non esse mi passato" 1, 34. and:

"solo una spina è stato capiore" 3, 7.

Relative absolute constructions are absol  
rare 2, 106. (3 cases in 1000 lines)

Gerund in absolute constructions are  
Constant

Truncated <sup>participle</sup> participles are numerous

but call for no special remark, vedi  
circo forcesato 7, 3, 16.

## Reflexives

A considerable number of verbs used  
reflexively or with fully connected reflexives  
or other datives, which have lost much  
except in the modern language. e.g. "so  
me stessi" 1, 45. "so me me" 3, 25. "so  
mi spesi" 3, 105. "che mi creda" 4, 70. "mi  
9, 19. "si amori" 15, 54. "si rimansi" 7, 45. "stessi  
12, 86. "si dice" 17, 109. "mi ci sta" 5, 35



'mi si facia' 3, 76. "qual'io mi sia" 29,  
16. "s'agogni" 27, 10

On other hand we have verbs used unreflexively,  
which are now reflexive: *g. appressar* 20,  
41. *apris* 20, 45. *acquetar* 21, 86.  
*affrinda* 24, 5.

Construction of the verb phrases with 'si' is not typical,  
as found to, & several exceptions R. 15.

Note the construction: *L'ora e la tua e s'all'ora* 21, 76

Latencies: *duo* 1, 38. 49 & frequent. *Mensa* 4, 21. *matris*  
7, 14. *ambeduo* 17, 65. *miserere* 25, 120  
*arbor* 7, 36. *flagrare* 17, 60.





Glossary

to the

Canzoni, Testine, Ballate,

and Madrigali

of

Francesco Petrarca



## Notes

1. Appearance of o for uo and of e for i are constant in both inflected and uninflected words. It has hence not been thought necessary to note them here.
2. For pure Latinisms see end of treatment of morphology.
3. Strong contractions like fe' for fedu, and me' for megle, are not uncommon and are not noted here.
4. Cases of *Simpurum* following consonants occur (e.g. 26, 115) but are more usually



Accidia

Ac

Accampare; to assemble, bring to bear S. 4, 36.

Accolta; for raccolta 4, 47.

Acervo; youthful, giovane 28, 4. 12, 21.

Acervo of ... 21, 77.

Ad; in "ad opera" = opera 10 11. In some

of, "for": "cangiassi ad una rivolta, docili  
7, 34. for "da", 14, 30.

Adombra; depicts, paints 13, 48

Adopere; (for adopri, adoprare) = to cause, to



lung abul, in luogo di "l'altro" contraria-  
rio", 21, 1.

Adugge (aduggia) destroys by mean. of its shadow 17, 74

Effetto. Lettera, abul, 1, 20

Aggradare, 1. follows, 1. follows, 9, 8

Alta, aitare; almost invariably used for the  
fuller forms auito + c. 25, 5. 3, 3. 1, 15 + c.

Al; for contr. il 5, 28 + c. Alle for per le 16, 67

"Al mio tempo" for alla mia età 14, 2

Allor; in phrase "allor allor"; = at that  
moment 12, 73.

Altra; da adaption, meaning "the  
excellent" 18, 42.

Altri; in "altri che" = fuorché, except, unless,  
5, 31. for altrimenti 25, 102.

Altro; da alta cca. 7, 73.

Anella; for anello 24, 96.

Anque; a snake 20, 69.

Antique; for antea 24, 1

Anzi; in "anzi tempo" for prima 11, 1





Tempo 3,55,100. 24,57. In "anzi che"  
before 10,45. In "orbbè anzi agli  
anni" = few more quickly than the  
years 12,41.

Arrogiare, meaning to add, supplement 11, 12.  
Arrogiare; to add to 14,53.

Ascondere has asconde for ascoso 20, 23.

Assaggiare has assaglia in 3 sing. subj. 6,98.

Assicurare for Assicurarsi, to insure 24, 1.

Attempo; I delay, I wait 3,16.

Attraversarsi; to pass itself, to cross  
si frappono 7,56.

Avvegna; for avvegnachè, benchè B. 6,13.

## C.

Cadere gives caggia in Subjunctive 15,49.

Cale; in "in non cale" = in a state of



indifferenza 211, 34.

Corpace; in all forms, a modern use 21, 81.

Che; with various shades of meaning: since,  
in as much as 1, 67. 24, 41. in order that 10,  
12. = nella quale 8, 31. = in such a way,  
that 16, 52. = quanto, how much 16, 75. =  
why 17, 86. In "a che" = to what purpose  
24, 39. In "ch'i savi" = come io savi  
S. 14, 33. = quando S. 5, 8. S. 7, 1. omitted  
in "pregate non omnia sia" for pregate  
che &c. S. 8, 69.

Credere; meaning to obey S. 4, 6.

Chiedere per che facchi di impio.

27, 106. chiggio for per. indie. 3, 39.

29, 7. and chiggio 13, 39 (utitur.)

Col. meaning cross il. 24, 4.

Com; when, poichè 21, 76.

Concor (concor), meaning where, built 27.

Condotto; for condotto 24, 110

Corpace; for concinne, is suitable, becoming  
7, 65.



Contenta; manufactured 20, 66.

Contare; to direct, to quantify, to pass  
in se stesso contare 2, 38.

Copra; to, lately, much 6, 50.

Coverta; for coperto 1, 51. 11, 43.

Curar; used as transitive, verb frequently  
also followed by "de" 25, 110

## D

Da; In "dase", = quanto a se 6, 9. In  
"sarebbe da intrarsi" = it would, behou  
to do. In "una dabbia"  
"ho già da vicino". 25, 71.

Da & di; frequent interchanges of these  
prepositions

Dare; to, di (for di de) 22, 18 & frequent

Delira; wild, read 2, 10.



Desio, Desiderio, Desidero; (all occur & most  
usually, Desidero, or Desiderio 5, 32, 3, 30, 17/100)  
As substantives; Desiderio, wish

Desidero for Desiderare 8, 44, 16 & 15 & 16

Desidero; Desiderous, loving 11, 33.

Destino; Design, object, intention 2, 7, 18.

Devere for Devere is frequent for the  
various forms of the verb & Morphology.

Devoto; in passive sense, bound with  
reverence or devotion 2, 7, 49.

Di, Da; frequent interchange of the  
prepositions 1, 8, <sup>30</sup> "En & di che"  
instance, onde 1, 9, 16, 15. En "di  
morte lo spida" for a morte is 24, 71.

Di, in "di di" just before 28, 26.

Dimandare; to ask for, to demand 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Disaccare; to neglect, to lay 1, 14.

Disonor; for Disonore 16, 94. 17, 22.

Disparare for Disparare, meaning to  
disappear, not to have a lot of appearances, 11.





- Disparte; in disparte - abroad the  
 parti 29, 60.
- Distinprave, to distress, to trouble 22, 32.  
 to undo, to destroy 136, 14.
- Divella; for della (della & della) 12, 1.
- Divella; for dillingla, to keep 17, 24.
- Diviso; in "onde se' diviso" - whence have  
 you come? 13, 32.
- Divulga, to make known 14, 11.
- Volente; meaning "willing", not meaning setting  
 14, 29.
- Lovare; to praise, make 24, 65.
- Lovare; v Morphology.

E

- E; and; frequent before vowels, for e & d.
- Ebene; for change, change 20, 16.



Occelllingie, for scollenge 13, 76.  
Confessionarij, for confessionarij, 1645.  
Lynceus, for Lynceus, 1645.  
Lynceus, for Lynceus, 1645.  
Lynceus, for Lynceus, 1645.

## F

Fare, in its various forms. "fo" & "faccio", both frequent. "face" for fa 1, 19, 4, 55, 17, 109. "Fa" for fare, divine 21, 149, 1, 45. "Faria" for farebbero 24, 65. "Fatto" with dependent passive in form of active "fatto-cita" = caused to be summoned 24, 2, for divenuto 24, 65. "Fei" for feci 15, 28. "Fe" for fece 5, 37, 40. "Feci" for fece 24, 113. "Fes" for fecer 2, 4, 3, 14, 15. "Fca" for fecer 2, 130.



"fesso"; for passato. See "fo" for  
faccia 11, 93.

"ferute"; for ferite. passato, 11. Rindoo 19, 103.

"fornire"; to finish, to complete 3, 18. 37, 21.

"forse"; doubtless, a condition of doubt  
or fear 2, 10.

"forte"; in "forte ventura", baset, cruel  
16, 74. 5, 24.

"frondi"; for fronda, branch, not here 23, 25.

## G

Gelati; severe, stern; in "gelati  
pansieri 1, 24.

Giovane; for giovane 21, 51. 23, 49. 28, 95.  
also giovani, giovanil, giovane, etc.,  
the changes frequent. Notation:



Giovine, for Giovane 27, 17

Gita; for and a 10 5, 39. Gita in "Seiche  
se nê gita" = she who has left it 13, 18.

Giovine, for Giovine, 15, 53.

Giudicio; for Giudizio, judgment 4, 71.

Gonna; m<sup>te</sup> son frammato dte la m<sup>te</sup>  
separately, making great impression  
13. "Gonne" as a general term for  
garments 26, 21.

Governo; adder, helms, timons 15, 40.

Gramore; t. vey, distones 7, 20.

gran; for grande, grande is frequent.

grave, distempal, principal 1, 15 7, 24. =  
displeasing 34, 103.

Greve; for grave 17, 132

Guidardou, Mianfouat, a. Mianard 13, 2





He

He, for example, there are 11, 48. In  
"oggi la sett'anni" = oggi fa  
sette anni 15, 21

I

Idoma, language, speaking 24, 40.  
Izomago, for example 1, 17.  
imperfectly, malamente, imperfectly 15.  
Indean, for indige, bl-... in  
mas 114, 17.

Indomare; to make oneself mistress 12, 25.  
Inforare; to couple 10, 39.  
Incaprare; to larder 5, 29.  
Insegnare; to teach 19, 15.  
Intrare; for entrare 14, 44. 27, 88. 13, 6.



Interdittor for interdittor 16, 99.  
Interdittor; for interdittor 24, 49.  
Interdittor; for interdittor 5, 49.

## L

Lantern; for lantern, there about 7, 46.  
Laggidre; north, north. "Laggidre"  
"Laggidre" 17, 96  
Lice; for "Lecito" 25, 99. "Lecito" for  
Lecito 22, 30  
Lecito; meaning of Lecito, 17, 58

## M

Manco; in "vism manco", for vism manco 29.



Merito; reward, recompense, premio 24, 107.

Merito; for fault, p. 43 p. 44. "merito"

"merito" = grazia a voi 29, 54

Mercede; in "vostre mercede" = grazia a voi 6, 44. meaning pitié, compassion 25, 9.

Miruto; adjective, meaning many or small 8, 136.

Mirare; to consider, reflect 26, 43.

Morire; in various parts of the work:

"morto", used transitively to Kill 8, 90. 12, 10.

18, 43 (4th.) "moria" for subj. pres. 1<sup>st</sup> sing 6, 96.

10, 45. "mora" for the same 3, 106. 16, 65.

"mora" for morare p. 4, 100. "moria"

for morire 9, 20. "mor" & "more" for morire

14, 14. 16, 92. 14, 79.

N

Natia; native, nature ( 15, 121.



Ne; for "o", or 18, 44. 54, 20.

Nel; in "psuando nel bel viso"; for  
psuando a l 4. 12, 46.

Non are; for nevica re. 9.5

No; used with terms & subjunctive in af-  
firmation e.g. "non è vero".

Secondo error sia peggio" 19, 66.

used for non 14, 95. 25, 109.

Non; in "non che" = "much less", or "to say  
little of it" is very common.

## O

Occide re; for uccide re 16, 89. 17, 12. 15, 14

Old; for "o" before words. "old non" 3, 120. 13, 24

Ognun. "ad ogni" for quoniam 10, 11. 10, 11

On de; with various meanings. e.g. "by means  
of which" 8, 40. 24, 88. Used elliptically,





"the place where" dictionary 12, 70. meaning  
"of which" in "and is con digne" 23, 57.

Onseta; precious, costly 24, 19

Or; in "ad opri or" - opora 11, 10, 13, 19. 13, 10.

Ora; in "ad ora ad ora" - from time to  
time 3, 104. 4, 25 (stem). used for "aria",  
acc, 12, 28.

Ove; wherever 24, 66. 15, 6. meaning  
"where" 24. 15. 19. 55. "to which", rather 26, 15  
In which, 12, 18.

Id

Parlase; used like desire, to say 1, 120.

Parte; = instantly etc, whilst 14, 45. used  
adverbally for "about" 21, 40.

Pavore; has pain, meaning "fear"



piace 1, 114. v. "dispari" in opt line  
Patto; in "per alcun patto"; = in any  
way, by any means 24, 128.

Pave; "as verb" = he fears. (Pav. "to fear") 2, 101.  
Pelo, pron. meaning. rare, slightly  
fine 24, 129.

Pentre; in "si lamenta e pente" = si does  
24, 135.

Per; in "per me" = as to me, quanto è a me  
5, 24. 6, 104. in "per se" = quanto è  
in lui 14, 94. In "non fa per te"  
it does not become thee 18, 11.

Pereli; for bene, although 3, 24. 4, 104.  
11 15, 12. 17 14. meaning "so bene"  
probably never (adverbializing) 5, 20.  
~~La per la quale~~ = per la quale 24, 129.

Pere; as adjective for persona 26, 95.

Pegare; to direct, to turn 5, 1.

Pista for pista 23, 5

Pira for pirata 11, 92

Pira; as adjective 24, 129

Pirare; to capture - per 5, 1.



Prole; prayers, introit 25, 42, 80. 26, 16.  
Proa; sooner, rather 3, 56. First 19, 4. 27, 54.  
first, as adverb, 59, 81.

Proia; as celebrant, 10, 11, 12, 13, 14.  
Proia; first, second, 1, 41. For  
first times 4, 64.

Prova, in "prova sua prova" would  
be repeated, compared 12, 18. In  
"vives a prova" = lives in competition  
114, 15. = an undertaking, impresa, 19.

Proveda; for provede in 22, 32.  
Pro, in "pro con" is from "propter".  
Prova 8, 10. "pro parte" =  
some, in 10, 11, 12, 13, 14.

## 2

Proda, and many other words



Arrears 15, 10.

Quanti, in "per quanti," = Since, in as  
much as 12, 7.

## R

Ragione, to the spirit 6, 30. to say 19, 11  
L' "ma-ti-na" and "a-gi-o" to  
maintain my cause 13, 12. In sense  
of "justice" 24, 8.

Rappresentare, to "own" represent, to  
I present myself 24, 2.

Rei, sad, miserable 15, 3. of "his" before  
Riesorgere and risorgimento 25, 15.

Rincorrere, to go over again, to reconsider,  
to recast 12, 8.

Ringiovenere, (ringiovenisce), as much as  
renew, renews itself, becomes young again.





Riverdise - riverdise, to front green  
again 21, 35.

Highlander - for simple reason 14, 35  
Pier, red, painful to see after a time  
Pier, in wider view, hidden, con-  
- cealed 20, 36.

Real base - narrow, length 14, 35  
by closure; has no idea for July, being, p. 21, 34.  
Pier, the limit, the end 3, 4. Great 14, 35  
Rota, a spinning wheel 21, 36.  
Roth, a little, a little 2, 4.

S

Sapere; (seppi) in 'che' in contra a meo meo  
seppi order. I planned to write  
against myself 14, 12.

Saver, for space 14, 35  
Saver; (Saver) in space, 14, 35



Good 7c 10, 26.

recompare; (as active verb) to save, deliver 6, 33  
25, 41.

Scempio; suffering anguish 1, 10.

Secceus; (seceta) to study, pursue 16, 10.

Scoltate; for ascoltate 26, 102

Scornglato; without advice or counsel.  
(disting from under image) 25, 26.

Scorgere (sergere - gerere) 7, 8. 25, 129

Secura; confusion, shame 28, 78

Scorza; exterior as opposed to interior 1, 20

Secura; for sicura Mk 3, 3. C 20, 41.

Senare; (sepe - signata) 23, 50.

Sepe; = frequented, populous, common  
"sepe vultu" 13, 2

Signa; pattern, likeness 9, 40.

Silva; wood or timber "silva arbor"  
- a coffee 11, 34.

Sintenza; for sententia 2, 33

Sivare; (siva) clover, pith 10, 77



Spave; in sense of "to destroy" 6, 31

Si; meaning "also". in "e si come" = and  
also Low 29, 98. 15, 6 (frequently)

Smalto; stone. "ad amantissimo, smalto" 12,

Soggetta; solution. 29, 87.

Solche; = private 2, 19.

Sottano; fine setting. 9, 62, 3.

Spongere; fine sponges, 11, 10, 90, 2, 23.

6, 25, 49 &c. also sparsi 12, 83.

meaning disperse 22, 46

Spelide; free 13, 54.

Spelunca; for spelunca, retreat 1, 152. 4, 36.

Spine; for sperne, speranza 1, 113. 3, 7. 7, 25. 17, 48.  
131, 2.

Spetare; to bring out of condition of being  
a stone 1, 54.

Spira. (spirare) for inspira, inspirare 26, 37.

Spicare (spicare) mani, a discesa 11, 91

In "Stella in spica" = if, she enquired  
about it 15, 50.



Aquila; a bell, for campana 21, 11.

Stagione; a period of time, simply 1, 106.

Stato; in sense of rest, repose 19, 21

"Stigar in stato (not istato), = to

be at rest 24, 15

Stato; however 12, 21.

Stimprova; to destroy 10, 11

Stragole; to express, to utter 21, 21.

Su; in "in su gli estremi giorni" for "negli

esterni" 25, 22 107.

Subito; in sense of "tosto che", as soon as 2, 12

Succo; for sugo, safs 13, 14

Sugherio; (sugherio) to draw to suck 13, 22

if

Lacera; (lacera) lacera - concerning 21





used as direct object) "loco a + s.  
taccio 29, 49. "tacerem questa fonte"  
= we will not speak of this fountain 14, 86.

Tempesta; without accent usual 6, 47.

Tempra; way, manner, for "modo" 1, 64. PB, 15.  
usage of definite pronouns 16, 57.

— "— condition, state, "amoroso con-  
dizione" 3, 37. Supra 25, 47.

Tono; in sense of harmony 20, 42.

Torrestro; = terrestre 25, 116.

Tesoro; portecoro 26, 46.

Testa; for testa, nose, spine, 25, 46.

Tinto; darkened, gloomy 20, 32.

Togliere la palla "3 per 1" to take  
1, 87. L. to be taken  
would wish to adore 15, 32.

Tornare; to become 14, 60.



## U

U'; meaning: over! S 8, 15, 15.

Umor; used in reference to a friend 2, 5, 1

Uguance; used with "no" = never, at an  
time 2, 2. 10, 54. meaning at any  
time, ever 7, 46.

Uscir; gives the forms in use - and in use -  
as in modern language 6, 95. 14, 93.  
21, 20.

## V

Vago; a lover, amante S 9, 31.

Vedere; has for 1 pres. sing. ind. usually veggio; very  
occasionally veggio S 4, 28. veggio also for veggio

Vinbi; for respirare, sighs S 6, 31.



Ver; for verso 15, 9, 18. 21, 64. 24, 13.

Verge, I have upon, write upon 7, 48.

Verno; for inverno, winter 7, 13. 15, 56. 16, 47.

Vetro; a drinking glass 9, 15. a cup, vase 19, 16.

Via; for vie, in "via più" 17, 127. 28, 60.  
9, 88. 16, 4.

Villa; a town, city, village 24, 67.

Virtuti; used for "mind", "soul". "virtuti"  
applied meaning suffering soul 1, 97.

Visco; bird-lime, viscous 9, 24.

Virgo; in sense of trouble, distress 27, 36.

Voglia; desire, will; used for "love" 1, 3.

Volare; vol for voglio 13, 57. 8, 47. 9, 101.

"vogli" for voglio 25, 106. "vogli" ~~for~~

volui 4, 63. 12, 11. 8, 37. 19, 44. vorria  
for vorrebbe 21, 3.

Volubil; gushing, gurgling 21, 106.

Volare; volare in volare 17, 49.  
21, 75. volare 21, 68.

Valgo; a large number, multitude 27, 57.











